



Quietly

Dieser Song entstand ziemlich zu Beginn der Songwriting-Phase zu 'Walking On A Thin Line' ca. Dezember 2001. Wir hatten schon während der Festivalsaison versucht, neues Material zu schreiben, aber irgendwie wollte der kreative Knoten nicht so richtig platzen. Nach einer kurzen Auszeit haben wir uns dann zusammengerauft und versucht uns neu zu erfinden. Wenn man das so wirklich will, geht es ja meist erst recht nicht, aber wir hatten uns einen (für unsere Verhältnisse) recht disziplinierten Arbeitsplan gemacht und trafen uns drei Mal die Woche in Göttingen, um der Ideendürre Abhilfe zu schaffen. Die schönsten Ideen entstehen oft aus einem Jam oder einem Zufall heraus – und so war es auch mit „Quietly“... Ich spielte aus einer Laune heraus diese eigenartige Quietscher-Figur und Dennis sprang hinter dem Schlagzeug auf und hatte eine Vision. Er stieg mit dem Beat ein und wir alle entwickelten in Windeseile die Harmonien in der Strophe. Innerhalb kürzester Zeit entstand der Refrain noch dazu; wir schauten uns an und dachten: „Was war das denn jetzt?“ „Quietly“ war entstanden, und wir alle spürten, dass der Knoten nun endlich geplatzt war.

Der Song enthält die sozusagen klassischen Guano Apes Komponenten und ist doch in seiner Art anders. Für uns ein Zeichen, dass es wieder nach vorne ging und wir bereit waren, ein neues Album zu machen, das eine Entwicklung der Band dokumentieren würde. Spieltechnisch enthält der Song keine wirklich großen Herausforderungen, Atmosphäre und Harmonik steht hier vor Virtuosität. Auf der Aufnahme sind viele kleine Gitarren-Overdubs zu hören, und Orlando hat sich größte Mühe gegeben, diese alle spielbar zu notieren. Live spiele ich den Songs sehr reduziert auf die Grundelemente, sprich erste Strophe nur Hauptriff, zweite Strophe Akkorde abwechselnd zum Riff. Es sind wie auf der gesamten dritten Platte viele unterschiedliche Sounds zu hören, oft Kombinationen aus Combo-Verstärkern und Halfstacks sowie einige Effektpedale, um ein möglichst interessantes Klangspektrum zu erreichen. Die zusätzliche Melodie in der Strophe wurde über einen Electro-Harmonix Micro Synthesizer gespielt, daher klingt sie etwas wie ein rückwärts abgespieltes Tape. Ich habe über die Jahre eine Menge Effektgeräte gekauft und manche warten lange darauf, wirklich gewinnbringend eingesetzt zu werden. Für den Synthesizer war es die Premiere, ich hätte nicht gedacht, dass er so ein wunderbar brutzeliges Feedback erzeugen kann...

This song originated near the start of the songwriting phase for 'Walking On A Thin Line', around December 2001. Already during the festival season, we'd been trying to write new material, but somehow the ideas just wouldn't come. After a short timeout, we decided we really needed to get our act together and rediscover ourselves as a band. When you start saying that, of course, nothing much happens at first, but we drew up what was (by our standards) a pretty disciplined work schedule and got together three times a week in Göttingen in an attempt to put an end to the drought. The best ideas often come by accident when you're jamming, and that's what happened with 'Quietly'... I was playing this whimsical squeaking pattern, when Dennis suddenly grabbed his drumsticks and had a vision. He started to lay down a rhythm beneath the pattern I was playing, and before long, we'd developed the harmonies for the verse as well. When the refrain followed almost immediately, we found ourselves looking at each other and wondering: „Where the hell did that come from?“ And that's how 'Quietly' was born.

We all knew then that the drought was over. The song had all the classic Guano Apes components, if you like, and yet it was somehow different. We took this as a sign that we were back on the rails and that it was time to make a new album that would document this latest stage in the band's development. From the point of view of technique, there's nothing especially challenging in the song. The atmosphere and harmonies count for more here than virtuosity. On the recording, you hear a large number of small guitar overdubs, and Orlando has gone to great pains to get them all down on paper in a playable form. Live, I play a version of this song stripped to its essentials: first verse, main riff only; second verse, chords alternating with the riff. As on the entire third album, we use a multitude of different sounds – often a patchwork of combo amps and half stacks with a few effects pedals thrown in – in order to create as interesting a sound spectrum as possible. The counter melody in the verse was played on an Electro-Harmonix Micro Synthesizer with a patch that sounds like a tape played backwards. Over the years, I've invested in a large number of effects devices, most of which lie around for years before I find a real use for them. This was the first time we'd used this synthesizer, and I must say, I would never have dreamed it could produce that wonderful sizzling feedback...

Quietly

Dropped D tuning, tune down 1/2 step:
(low to high) Db-Ab-Db-Gb-Bb-Eb

Music: Sandra Nasic, Henning Rügenapp, Stefan Ude & Dennis Poschwatta
Lyrics: Sandra Nasic

Medium Rock ♩ = 120

Intro

play 5 times

Gr.1 w/distortion N.C.

mf Riff 1 Riff 1 End

TAB 4/4

Verse

Gr.1 w/Riff 1, 8 times

Qui - et - ly ex - plodes your love,

your in - sec - ur - i - ty is so soft to me.

Gr.2 w/distortion *8va*

p Riff 2 Riff 2 End

TAB

Gr.2 w/Riff 2, 8 times

I can't let you breathe in, we are fall - ing in - to us,

Gr.3 w/distortion

mf P.M. Riff 3 Riff 3 End

TAB

Quietly

| guitar |

Gtr.3 w/Riff 3, last bar no P.M.

Gtr.4 w/Fill 1

I see you dying in my eyes.

Chorus



D⁵

Gtr. 1, 2 & 3 tacet

B^b5(add 9)

Just let it all go, you're left, so am

Gtr.4

Rh.Fig. 1

F⁵(add 9)

G⁵(add 9)

I, we're go - in' in - sane.

Gtr.4

Rh.Fig. 1 End

mf

Rh.Fig. 2

Rh.Fig. 2 End

Fill 1

Gtr.4 w/distortion

Quietly

5-String-Bass
Normal tuning, tune down 1/2 step:
(low to high) Bb-Eb-Ab-Db-Gb

Medium Rock ♩ = 120

Music: Sandra Nasic, Henning Rügenapp, Stefan Ude & Dennis Poschwatta
Lyrics: Sandra Nasic

Intro

The Intro section consists of two systems of musical notation. The first system shows a bass staff with a 4/4 time signature and a key signature of one flat (Bb). The first measure contains a whole note chord with a '2' above it. The second measure contains a whole note chord. The third and fourth measures contain a whole note chord with a slur over it. The second system shows a guitar tablature staff with a 4/4 time signature. The first measure contains a whole note chord with a '2' above it. The second measure contains a whole note chord with a '6' below it. The third and fourth measures contain a whole note chord with a '3' below it and a slur over it. The dynamic marking 'f' is placed above the second measure of the guitar staff.

Verse

The first system of the Verse section shows a bass staff with a 4/4 time signature and a key signature of one flat (Bb). The first measure contains a whole note chord. The second measure contains a whole note chord. The third and fourth measures contain a whole note chord with a slur over it. The dynamic marking 'mf' is placed below the first measure. The guitar tablature staff shows the first measure with a '1' below it, the second measure with a '3' below it, and the third and fourth measures with a '3' below it and a slur over it.

The second system of the Verse section shows a bass staff with a 4/4 time signature and a key signature of one flat (Bb). The first measure contains a whole note chord. The second measure contains a whole note chord. The third and fourth measures contain a whole note chord with a slur over it. The guitar tablature staff shows the first measure with a '1' below it, the second measure with a '3' below it, and the third and fourth measures with a '3' below it and a slur over it.

The third system of the Verse section shows a bass staff with a 4/4 time signature and a key signature of one flat (Bb). The first measure contains a whole note chord. The second measure contains a half note chord. The third and fourth measures contain a whole note chord with a slur over it. The guitar tablature staff shows the first measure with a '6' below it, the second measure with a '0' below it, the third measure with a '15' below it, and the fourth measure with a '15' below it and a slur over it.

The fourth system of the Verse section shows a bass staff with a 4/4 time signature and a key signature of one flat (Bb). The first measure contains a whole note chord. The second measure contains a whole note chord. The third and fourth measures contain a whole note chord with a slur over it. The guitar tablature staff shows the first measure with a '1' below it, the second measure with a '3' below it, the third measure with a '3' below it, and the fourth measure with a '10' below it and a slur over it.

Quietly

| bass |

Chorus

First system of the Chorus section. It consists of a bass staff and a guitar TAB staff. The bass staff begins with a dynamic marking of *f* and contains a sequence of eighth notes. The TAB staff shows fret numbers: 3 3 3 3 3 3 3 3, 6 6 6 6 6 6 6 6, 6 6 6 6 6 6 6 6, and 8 8 8 8 8 8 8 8.

First ending of the Chorus section, marked with a '1.' above the staff. It contains the same musical notation as the first system, ending with a double bar line and repeat dots.

Second ending of the Chorus section, marked with a '2.' above the staff. It contains the same musical notation as the first system, ending with a double bar line and repeat dots.

Chorus

Second system of the Chorus section. It consists of a bass staff and a guitar TAB staff. The bass staff begins with a dynamic marking of *f* and contains a sequence of eighth notes. The TAB staff shows fret numbers: 8 5 5 5 5 5 5 5, 6 6 6 6 6 6 6 6, 8 8 8 8 8 8 8 8, and 10 10 10 10 10 10 10 10.

Third system of the Chorus section. It consists of a bass staff and a guitar TAB staff. The bass staff contains a sequence of eighth notes. The TAB staff shows fret numbers: 5 5 5 5 5 5 5 5, 6 6 6 6 6 6 6 6, 8 8 8 8 8 8 8 8, and 10 10 10 10 10 10 10 10.

Interlude

Interlude section. It consists of a bass staff and a guitar TAB staff. The bass staff has a dynamic marking of *p* and contains whole notes. The TAB staff shows fret numbers: 14, 15, 14, and 15. Above the bass staff, there are four chord diagrams: a triad with notes G, B, and D; a triad with notes G, B, and D; a triad with notes G, B, and D; and a triad with notes G, B, and D.